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place. Nothing looks more charming with these ornamental pillows than slips of spotted muslin, edged with a dainty lace or frilling, and left open at each corner to display a trefoil or tassel. For bolster cases cut the material to correspond with the arms, and not the squab; then finish the ends, either as in the horsehair ones—i.e., gathered into the centre, and completed by a covered mould or tassel, or by stitching in a flat circular piece. Leave the seam open to slip in the bolster, and secure by felling or buttoning, the first being more usual.

Seat-coverings take on the average about three quarters of a yard of thirty-six inch material. Procure an

NEW MATERIALS FOR ART NEEDLEWORK.

ARRASENE, a material especially adapted for bold and rich ornamentation in art needlework for upholstery, has become popular in England, but it has not yet made its appearance in this country. There is not even a sample of it at the rooms of our enterprising Decorative Art Society, which generally has every thing even in the way of embroidery materials; and the proprietors of the Broadway fancy goods stores have not yet heard of it. The London Furniture Gazette says: "Although composed of wool, its thread possesses a tendency—due to its peculiar formation—to expand as

much as possible from its centre or core; so much so, indeed, that four strands of arrasene will occupy as much room as a dozen of crewel-work. Its irregularity also serves to imitate with great exactness the inequality invariably preserved in nature, whether in the bark of twigs or in effects of foliage generally. Again, its very construction causes the threads to mingle with each other in a manner unattainable with wool; a much greater diversity of shade is thus produced than would be the case in a more compact form of thread. The effect, therefore, is totally new, and quite unlike that of crewel-work. The material has a bold and rich appearance, and is eminently applicable to such materials as crash, serge, silk, satin, etc.

"There are two methods of working arrasene; it may be stitched through the fabric of the groundwork, or it may be sewn on to its surface only. The former method is found more suitable for canvas or other loose material, and the latter for velvet or cloth. In either

case its peculiar property of expansion is preserved, and an equally rich effect is the result. For heightening the colors at points where high light may be required, a silk arrasene is also manufactured by the inventors. In respect to price, the finished arrasene would about equal that of crewel-work, since, although the material is more expensive than wool, weight for weight, only one third of the labor and material is required which would be necessary to execute an equal quantity of crewel-work."

Another excellent new English material for art needlework is known as oatmeal cloth. It is very rich

and soft in texture, and its surface bears a sort of whimsical resemblance to boiled oatmeal. The only specimen we have seen is a small sample at the Decorative Art Society Rooms, which an American lady recently brought from England. Our manufacturers have imitated quite successfully the momie cloth; but we think they will not find it so easy to copy the oatmeal cloth and the arrasene.

WE have received several designs for plaques or plates, the most praiseworthy being sent us by Minnie Woodward, of San Francisco. We hope to make use of some of these in a future number. In cases where the designs are unavailable, we cannot undertake to return them, unless stamps are sent us to defray the postage.

AT SYPHER'S.—Among the curious articles exhibited by Sypher, is a mechanical organ, once the property of the Empress Josephine. It is of inlaid mahogany, mounted in fire-gilt, and plays forty-eight tunes. A Venetian trousseau coffer, 200 years old,

is such as may have been used by the bride in playful hiding when the spring-lock fastened her in, to be the theme of a poet's song. It is of wood, painted black, and decorated in fanciful designs. In historical china there is a crested decorated Spode dinner set of 200 pieces, which belonged to Lord Lytton; and a white and gold dinner set used by the first Napoleon at Saint Cloud. A rare Gobelin tapestry, 200 years old, representing Martin Luther and Satan, is as bright in coloring as when manufactured. A musical hall clock, 200 years old, rivals the famous clocks of Mr. George W. Childs, of Philadelphia. A carved Dutch cabinet, 200 years of age, is a marvel of elaborate designs, the whole front bearing representations of birds, flowers and leaves. A low chest-like bureau, inlaid, of the time of Louis XIV., is very curious. There is some rare and costly Sèvres china, and statuary by Larkin G. Meade notably the

group of three figures representing Queen Isabella, Columbus and a courtier, of the purest white marble, and valued at \$2000. Of this collection the most interesting feature to many persons would be the death masque of the first Napoleon, taken by his Italian physician, Dr. Araommaichi, at the Island of St. Helena, a fac-simile of the original masque in Prince Napoleon's cabinet.

AT T. B. STEWART & CO.'s warerooms in West Twenty-third Street we noticed, during a recent visit, some carved wood mantels and tops, inlaid with tiles, so artistically constructed and in such thorough accord with the improved taste of the day in interior decoration, that it is with pleasure we recall a few of them for the information of our readers. One is of ebonized cherry wood, with a square mirror in a carved frame, with



"TRAGEDY." DECORATION FOR A PANEL.

exact pattern of the shape, chalk it, and cut it out on the chintz, silk or damask with quarter-inch turnings. Measure off a border, which, with a narrow hem, shall reach just to the edge of the woodwork frame. Stitch to the seat with or without cording, nick out for the back legs, and take the slits. Curve out spaces for the front legs, and fasten the cover to the chair by strings tied underneath at the legs. In another plan the border projects an inch beyond the chair frame, and a tape, run through the hem, is tied round one of the back legs. Sometimes a fancy chair will display, at the back, a kind of stuffed medallion in needlework, velvet,



"MUSIC." DECORATION FOR A PANEL.

silk, etc. A handy mode of covering this is to cut out a round in chintz, etc., rather wider than the ornament in circumference, and through the hem insert a tape. Trim the edge with a goffered ruching, place the chintz over the medallion, draw up the tape and conceal the tie by a bow or rosette. For convenience the chintz is often merely tacked beneath the ruching. The same plan is adopted for elbow coverings.

A PATENT "glazed terra-cotta" comes from England. It can be cleaned even by the rain, can be colored, and is permanent and capable of being removed, say, by a tenant at the end of his leave.



"COMEDY." DECORATION FOR A PANEL.

miniature projecting portico and pillars on either side of the shelf, constructed to hold bric-à-brac. The fireplace has a brass octagon frame, plain iron back stamped to imitate tiles, a grate body on wheels, and nickel-plated front. The face is inlaid with blue and white Minton pictorial tiles, each separated by a black strip. The back hearth is of plain black, red, and light drab Minton tiles. The front hearth is of a pretty geometrical design in yellow ochre, white and ashes-of-roses, picked out with black enough to harmonize with the black of the mantel and top. Another mantel and top are of butternut wood, with panels carved in cherry, and the grate jambs are of the same materials. The iron tile back is of fleur-de-lis pattern, nickel-plated, and has the appearance of being perforated. The frame is octagon, nickel-plated. The grate jambs are of buff,



"DANCE." DECORATION FOR A PANEL.

black and red Minton tiles. The nickel-plated grate is square and of picket design. The back hearth is of blue and white Minton tiles, and the front hearth is of Godwin tiles in olive, white, sage-green, and buff. Massive brass andirons and low fender show off very handsomely this tastefully contrived mantel. There is also a noticeable mahogany mantel and top with a mirror, with the novel addition of a bric-à-brac frame under the shelf, with two columns supporting the shelf with brackets from the pilasters. The panels are veneered, giving a pleasant relief to the prevailing dead surface of the mantel. The jambs are of alternate solid black and colored tiles. There is an octagon brass frame, and tile back of fleur-de-lis pattern. The hearth is of Minton tiles, in black and light drab checks, with seven colored tiles arranged in the centre to match the colored tiles of the jambs.